



WHAT IS T.G.?

It is not a yearbook which is a book of statistics or school activities. It is not a scrapbook which is a blank book into which pictures and clippings are pasted.

It is the Annual of A P A consisting of solicited contributions from interested members of their prized printed pieces. Please participate in the next issue.

1977

Treasure Gems



*Beginning 3rd century of relief printing
in the U.S.A.*

TREASURE GEMS

1977



Amalgamated Printers' Association

Lucky 7 for Treasure Gems

Published every May First and mailed gratis to contributors. Additional copies available to members upon receipt of fifty cents in stamps or gratis at the Wayzgoose.

This is not a complete roster of this year's contributors but rather some important statistics for 7 years.

Two have printed for all 7 issues:

Frank Anderson	Bill Greer
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Seven have printed for 6 issues:

Guy Botterill	Jane Roberts
Phillip Cade	Dick Ulrich
Dave Greer	Lil & Parker Worley
Fred Liddle	

Three have printed for 5 issues:

Ben Bullwinkle	Guy B. Storer
Howard Radcliffe	

Four have printed for 4 issues:

Marjorie Clelland	William McKay
Egdon Margo	Duane C. Scott

*Along with four 3's and seven 2's, 36 have printed once! Here lies our trouble. Please return to the fold.
Welcome newcomers - the last 7 bound in.*

Erratum

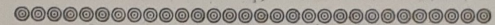
On the statistics page the third category should read:

Four have printed for 5 issues:

Ben Bullwinkle	Howard Radcliffe
Cliff Leonard	Guy B. Storer

Contemporary Papermaking

Aber ward auch alles neu
Steht doch fest die alte Treu -
Ewig jung bleibt doch, mit gunst
Immer die papierne kunst!



There is a revival of interest in papermaking as a handicraft. APA member Jim Weygand has been making IK watermarked paper for several years. Henry Morris of the Bird & Bull Press in Pennsylvania has achieved distinction for his papermaking. Walter and Mary Hamady of Mount Horeb, Wisc. are known internationally. Roger Levenson dips and couches at the South Hall Paper Mill at USC at Berkeley. The Snail Pace Paper Mill is run by Walter Neals in Winter Park, Florida.

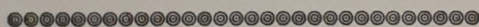
James Yarnell has made paper at the Spencer Research Library of the University of Kansas. The Art Department of the University of Georgia is involved. The Farnsworth Paper Mill at 1789 12th Street in Oakland, California produces and teaches. Don Farnsworth, David Satterfield and Mary Winder Baker conduct the White Water Paper Institute there.

Kathy and Howard Clark make fine paper for sale at their Twin Rocker Paper Mill, located on the Wabash, at Brookston, Indiana. The Brookfield Craft Center in Brookfield, Connecticut has a summer program in papermaking. Robert Tauber, Prop. of the Curveship Press at St. Andrews College in Laurinburg, N. C. makes paper. And so it goes.

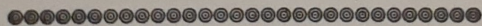
Paper Making as an Artistic Craft by John Mason is an instructive and inspirational book. There are at least two papermaking kits, with manuals, that are available. Write to the following for information:

Paper Make P. O. Box 552
Covington, Virginia 24426

Elliott Ruben 145 Windsor Avenue
Rockville Centre, New York 11570



Though men turn from old to new,
They will find this still holds true-
Forever young and fair shall be
The papermakers' artistry!



A contribution from Frank J. Anderson (APA 337)
for the 1977 *Treasure Gems*



Many more people have heard of Frederic Goudy than of Ihlenburg. His death in 1905 went unnoticed by the *NEW YORK TIMES*, nor can his life be found in the standard biographical works of the 19th and early 20th centuries. Yet Herman Ihlenburg's name appears on 99 of the 755 Design Patents issued for type, ornaments and borders in the 19th century, encompassing the years 1868-1898.

At fourteen Ihlenburg became a type foundry apprentice in his native Berlin. Upon completing this training he was employed briefly by a die sinker and engraver, and then at various foundries in central Europe. In 1866 he emigrated to the United States, working at L. Johnson & Co. in Philadelphia. After a brief interlude at the Bruce Foundry in New York, he re-

Treasury
Sept. 29, 1874

Unique
Sept. 20, 1874

GLYPHIC + *
Mar. 12, 1878



turned to Philadelphia, where he remained the rest of his working life as a designer and punch cutter at MacKellar, Smiths & Jordan, successors to L. Johnson.

He apparently freelanced, for between 1873 and 1885 he did some designs for the Bruce Foundry, although the bulk of his output he assigned to MS&J. After 1892 when the firm was taken into the newly formed American Type Founders, he did several faces for the new combine. BRADLEY and BRADLEY ITALIC, patented in 1897 and 1898, were his last creations. His designs of the 1890's were along simpler, heavier lines than the faces of his earlier years. Reproduced today are PHILADELPHIAN, ARBORET, PHIDIAN and RELIEVO. DRAPERY and EGYPTIAN are among his best known borders.



Sources: U.S. Patent Office records. MACKELLAR, SMITHS & JORDAN specimen books of 1882 and 1891, and INLAND PRINTER issues of May 1898 and September 1905.



January 18, 1881

OLD-TIME PRINTING
J.W. ROBERTS, PROP.
FITZWILLIAM, N.H. 03447



Card Ornaments Series 1

The Seven Ages of Man

As You Like It - by William Shakespeare

Act. II Scene VII

Jaques:

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His act being seven ages. At first the infant,



Mewling and puking in the
nurses arms.

Then the whining schoolboy,
with his satchel



And shining morning face, creeping
like snail



Unwillingly to school. And then
the lover,

Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow.



Then the soldier,
Full of strange oaths and bearded
like the pard,
Jealous in honour, fudden and

quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the
justice,



In fair round belly with
good capon lin'd
With eyes severe and beard
of formal cut,
Full of wise saws and mod-
ern instances;



And so he plays his part.

The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side:
His youthful hose, well sav'd a world too
wide
For his shrunk shank, and his big manly
voice,
Turning again towards childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans
everything.

Printed by Dave Greer at The Pilot Press, 188 Limekiln Rd., Ridgefield, CT 06877
Set in 12 pt. Caslon 471 with quaint characters and 18 pt. Carbon Text by BB&S.

RUDOLF KOCH, the great German type designer, was born in Nuremberg in 1876, son of a sculptor. At first he worked as an engraver of decorative metal patterns, eleven hours a day, also managing to spend two nights a week at art school. Although Koch has confessed that he could neither draw nor paint, he still sought work as a designer and painter in the style of Art Nouveau. His attempt at this career was a failure. ¶ The turning point in Koch's life came when he tried to imitate letterforms made with a broad pen. He had no knowledge of either type or calligraphy, but there was character in his first stroke. He began to be a book artist. The Klingspor Foundry hired him as a designer. His first type face met with great success and other fine designs followed. ¶ In appearance Koch was an unusual man. His torso was short, his legs too long. His height was normal when standing, but he required cushions when seated and had his own special chair. His features made one think of a Van Gogh drawing: an underdeveloped chin, with a frayed goatee, topped by a broad and prominent lower lip. His potato-shaped nose was red, but not from over-indulgence. When he spoke in his

deep, resonant voice, irregularities of feature did not matter. One felt the force of his personality, and knew he spoke from knowledge and conviction. *

Koch=Antiqua

ABCDEFGabcedefghijkABCDEFGHIabcedefghiABCDEFabcedefgh 8
 AHijklalmnopqrstAHijklalmnopAGHIJKaijklm 10
 AMNOauvwxyzAMNOaqrstuvALMNanopq 12
 APQRSabcedefghAPQRawxyzAOPQarstuv 14
 ATUVaijklmnASTabcdeARSTawxy 18
 AWAopqrsAUafghAUazb 24
 AXYZ&atuAVacd 30
 AWAefgABab 36

Guy Botterill at the House of Type

The Dexter Peace Eagle and 3 Cousins

DEXTER

A dexter eagle looking to his right should be looking at olive branch (peace) in his right talon. If he is looking at arrows (war) it is incorrect by today's standards.



Correct



Incorrect

SINISTER

A sinister eagle looking to his left should be looking at arrows. If he is looking at olive branch it is disarranged.



Correct



Disarranged

The dexter incorrect eagle resulted from reversing a sinister correct and sinister disarranged resulted from reversing dexter correct. For a few decades now, by Presidential Proclamation, all seals, official coats of arms, presidential flags, money, etc. must depict the dexter peace eagle. Ornamentation eagles do not have to conform to the above rules of heraldry; so all are quite useful.

PROTECT AND DEFEND



Beginning 3rd century of relief printing in U.S.A.

WILLIAM M. GREER, Printer

Nothing To Say

THE DEADLINE for *Treasure Gems* 1977 is almost here and I haven't got the foggiest notion about what I should print. I guess you could say that my brains—such brains as one can reasonably presume I possess—are handcuffed.

One method of seeking inspiration is to pull out some back copies and leaf through them in hopes of jogging the aforesaid brain into action. I tried that but I'm afraid nothing happened. Oh, I enjoyed the time spent in perusal of the old *Treasure Gems* all right . . . it's just that I still can't think of a darn thing to say.

Who would ever imagine the old Carpet-bagger at a loss for words?

I can't brag about my APA bundle activity for the past year because it's been nothing to

brag about. Two little bundle stuffers just about sums it up.

New additions to my hobby shop have been minimal. I did buy a font of 18 pt. Pabst Old-style from Dave Churchman—see the April bundle—and liberated some 14 pt. and 30 pt. Garamont from a defunct Miami typographer with an assist from Sheldon Wesson. But that's hardly exciting enough to rate a full scale essay.

I've been dickering with the estate agent of a deceased printer who left behind a bedroom printery. Together with several other Suncoast hobbyists, I have made a bid on the shop but nothing is definite yet. Maybe next year I'll have some more interesting news to report.

Be sure to get a copy of *Treasure Gems 1978* for further details. You might even print a page.

This leaf has been done into print by Fred Liddle of 404 Erie Avenue, Tampa, FL 33606. APA336

Wooden Beauties



THESE antique beauties were made many years ago by hand engraving the end grain of wood blocks. Many thousands of similar blocks were thrown away or used for firewood, sad to say.

Type used: 48 point French Clarendon, Barnhart Bros. & Spindler, Chicago; 17pt. Great Primer French Clarendon Extra Condensed by the Dickinson Type Foundry, Boston; and 36 point Ben Franklin Initial, and 14 point Jenson Old Style by the Cade Type Foundry.

The Hebrew letters below were printed from type given to me by a friend. He says they spell my name phonetically.

פיליף כמד

Printed for APA Treasure Gems,
1977 by Phil Cade at the Juniper
Press, 24 Ginn Road, Winchester,
Massachusetts 01890 ❖ ❖ ❖

On Operating a Disorderly House

The average hobby printer keeps things neat and well organized. Not so, me! My Pinch-Penny Press is the antithesis—the low end of the spectrum—the *nadir* of neatness.

I leave type standing until empty cases force me to start fighting the plague—distribution. Then only after long fits of depression and brain racking sessions of trying to think up excuses for putting it off a little longer. *I Hate to Distribute type!*

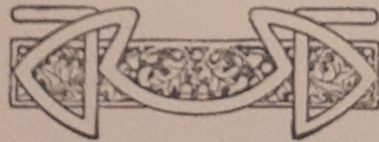
After the light are out the gremlins appear. Off-cuts of varying widths and lengths, hoarded over the years, are mysteriously stacked into inverted pyramids. Cover stock is draped over a shelf edge to acquire a permanent curl. Dust penetrates opened packages and messes up the top sheet and exposed edges. *But I abhor Order and Neatness!*

Narrow trim from the cutter finds its way to the most remote places. Bits of stickyback spot the floor. A cardboard box of type gave way to fatigue

and dribbled a pile on the floor. I'll have to do something about that, someday. Can't sweep for fear of disturbing it. That's a good omen—*I Don't Like Sweeping!*

Back and side knife trimmings form a huge pile under the Dowager Empress. Better not put that into the crucible—might smell up the shop. Anyway there's an expired friendly cricket somewhere in the pile and I'm not running a crematorium.

What's a hobby for if you can't enjoy it? Why worry over trivialities? Why work when you can procrastinate? This is retirement—*Let's Enjoy It!*



The Pinch-Penny Press

Guy B. Storer, 404 University Drive, Starkville, Mississippi 39759

Oh Lord, Thou knowest we do not want Thee to send us a rain which shall pour down in a fury, and swell our streams, and sweep away our haycocks, and fences, and bridges: But Lord, we want it to come down drizzle-drozzle, drizzle-drozzle for about a week.

Amen.

Printed by Duane C. Scott
8501 Lamar Ave Overland Park Ks
66207 Area 913 381-7942

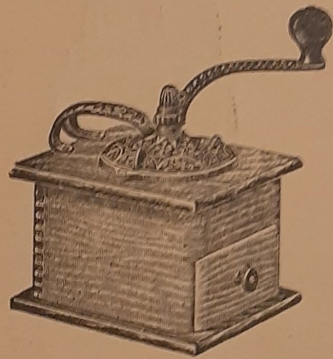
The early American
prayer on the obverse
side was printed for the
'75 Gobboon by Guy
Botterill. We thank
all concerned for this
example of humor.



MODERN MAN

Drives his mortgaged car
down a bond financed
highway on credit card
gasoline.

How To Win Friends & Influence People



Today's most acceptable
item for gifting . . .
3 pound tins of Coffee

Herb Harnish at the Pumphandle Press : 1977

Soup's On!

The Kansas City Steak is pretty well known across the country. There is a spinoff from the popular steak that is a favorite of many Kansas Citians which I would like to introduce to you. It originated at a rather plush restaurant by the name of Plaza III and is, therefore, referred to as Plaza III Steak Soup. The reason it is referred to as Steak Soup rather than Hamburger Soup, I would imagine, is because of the status of it's birth-place.

At any rate, it is a taste treat. Just follow these directions for a hearty, thick soup:

In a large soup pot or dutch oven, brown 1½ lbs. ground chuck. Drain drippings from pot and add ½ cup margarine to the browned meat. It may seem crazy to substitute one fat for another, but do it anyway as the margarine adds flavor. Blend in ½ cup flour, then gradually mix in 2 quarts water. Stir while bringing to a boil to prevent lumps. Add 1 cup chopped onion, 1 cup shredded carrots, 1 cup diced celery



1 cup shredded potato, 1 can sweet peas drained, $\frac{1}{2}$ tsp salt, 1 tsp. pepper and 5 Tbsp. liquid beef concentrate (BV). You'll find BV at the grocers with steak sauce, liquid smoke, etc. Bring to a boil, stirring frequently, cover and simmer 1 $\frac{1}{2}$ hours --or longer. Be sure vegetables are finely chopped or shredded -- chunky is not Steak Soup.

This makes 8 generous servings and freezes well. Great after a session of typesetting. ENJOY!!!



Marion L. Scott APA 473

The Scott Free Press



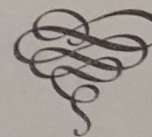
ffrenche Civilite

Authentic 16th Century French National Letter form
In 10, 12, 14, 18, 24, 30, 36, & 48 point Sizes.

Henry par la grace de Dieu Roy
de France et de Polongne, Comte de
Prouence, Forcalquier, et terres adiacentes,
au Seneschal de Provence, ou son
Lieutenant au siege de Marseille, salut.
. . . Donné à Chanonceau le xviii. iour de
May, l'an de grace mil cinq cens soixante
dixsept, et de nostre regne le troisieme.

Par le Roy, en son Conseil.

Cornuel.



Beginning and end of a two - page,
ten - year royal copyright appearing at
the front of a book, otherwise in roman
and italic, printed at Lyon in 1578.

BEFORE THE PRESENT CENTVRY EACH BODY SIZE HAD ITS OWN NAME

Long Primer: His Majesty King Louis Invites your Presence
at the Chateau d'If to try on a New Model of Iron Mask. R.S.V.P.

Pica: It is interesting to note the Affinities of this Face with
Cloister Black: the gothic d: D, the tailed h: H, the curve of the v: V,
the cap F: F, and so on. Except for the lack of a long s, this recutting
remains close to its fifteenth Century Blackletter Antecedents.

English: Ye Quick brown Cory Jumps over ye Lazy Whig

Great Primer: The Frill at a Gentleman's Cuff

Double Pica: A score of letter variants

Dble Engl: Oldstyle 1234567890


Double Gt. Primer: Zounds

Great Canon: Egad!

Clifford S. Leonard, Jr.

APA 367

Ann Arbor, Michigan

POWER & 



PRODUCTS . . .



*Horsepower & Dairy Products
Mainstays of an America of long ago.*

Nostalgic selections for the 1977 APA Yearbook by Bill Maccoun

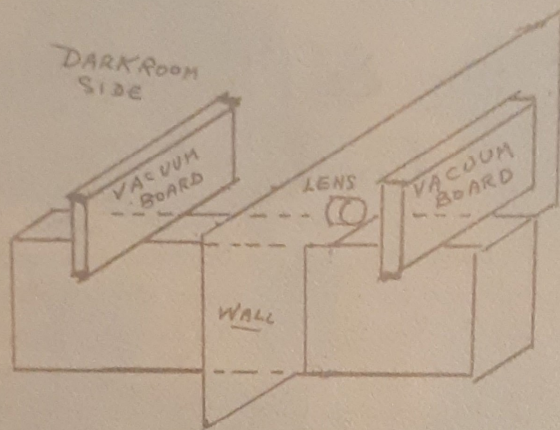
Printing & Photography Combined

All of the basement area of the Scott home except for just enough room for a freezer, washer and dryer is occupied by *The Scott Free Press* and its' companion, or parent, *Duane C. Scott Photography*. Two rooms house darkroom and copyroom where proofs are copied, enlarged or reduced for various size line engravings (done elsewhere) and plates for offset printing are made on the home made process camera described on the obverse of this page. The operation is still that of a private press. However, enough commercial work is done to show a profit.



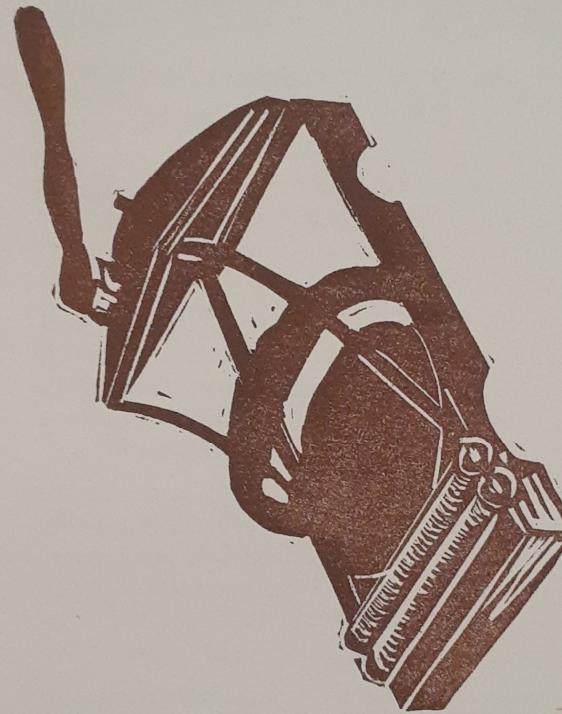
APA 436

The Scott Free Press



The process camera has a 14" red dot Artar lens mounted on the wall with a track on either side with vacuum boards on both light side and darkroom side sliding on tracks so that magnification from $\frac{1}{2}x$ to $2x$ (50 percent to 200 percent) is possible. Extensions can be bolted on either side to extend the range from $\frac{1}{4}x$ to $4x$ (25 percent to 400 percent). No bellows is necessary as the darkroom side is completely dark. Focusing is done on a white sheet of paper.

The main use of the camera is to expose paper negatives for Agfa-Gevaert PMT plates. These are processed in a converted Accura stabilization processor. Kodalith negatives from $4x5$ to $11x17$ are also made for special uses.



THE ADANA PRESS
HORIZONTAL PLATEN, MACHINE NO. 1581

THE ADANA HORIZONTAL PRESS
(& THE MALEDICTIONS PRESS)

Back in 1959, we read John Ryder's *Printing for Pleasure* which filled us with such guileless wonder and witless enthusiasm that we immediately ordered an Adana flatbed, knowing very little about printing.

The machine, as they called it, arrived from England encased in heavy oil and in many parts, all of which were mentioned in a terse set of instructions which rather mortified us, but we managed to assemble it and Parker's first test line was, "Maledictions!"

The "Hand Qto" is inked by two rollers which are drawn back and forth over the form and across the ink disk as the press opens and closes. Inside chase measurements are nine and three-quarters by seven and one-quarter inches. The main castings are "Air-craft Specification D. T. D. 424 Light Alloy!"

It is compact, light weight and portable enough to be hurled from a window in a fit of pique. We have never been able to print well with the Adana, but when John and Judy Henry had it on loan from us, it printed beautifully.

Lillian & Parker Worley
The Maledictions Press

Join the 'IN' Crowd
At the INDY Wayzgoose!



Auction, Swaps, Games of Chance!



Indianapolis, IN July 15-17

19th Century Electrotyped Dashes

On A Solid Metal Base

Exact Replicas!

Available Only

At The 1977 Wayzgoose

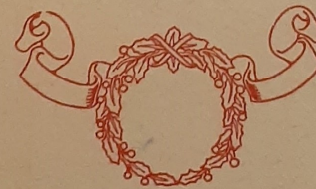
From Dave Churchman, APA 308

Dick Ulrich sends
Best Wishes
and postage to
T.G.
thanks.

jrwg

OLDTIMERS

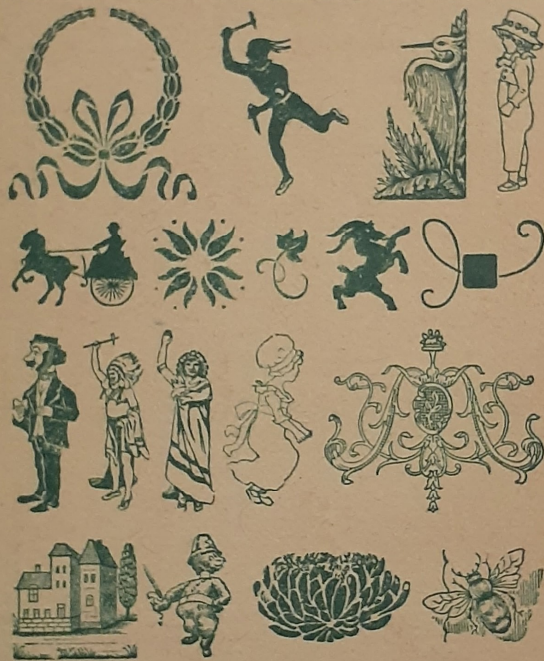
My 'hang-up' is the old but beautiful Cuts of yester-year to which I have become addicted to in a year or less. Have a collection of about 140 at this time. Not specializing, just what suits my fancy as you can see.



Rudy Lee, APA 448, 15150 S. Golden Rd-518, Golden, Colo. 80204

1977 GREETINGS to all APA Members

Especially to the Compilers of
THE 1977 TREASURE GEMS

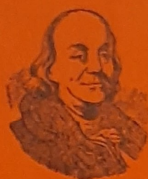


Rudy Lee, APA 448, 15150 S. Golden Rd-518, Golden, Colo. 80204

I am an artist, an artizan and a pillar of the world's civilization. I make possible the progress, education and advancement of the human race. Through my faithful hands must pass the message of the philosopher, the dream of the poet, the music of the master, the laws of the forum, and the history of the world. I record the doings of mankind from the sunrise of time to the dawn of eternity. I am a devotee of the world's greatest craft; I am the architect of the printed page;

I am the Printer.





I take my stick in hand to mention that which may well get me drummed out of town. Taking a swing at the man who replaced Gutenberg as the patron saint of American printers is bound to raise a cloud of dust.

B. Franklin produced no typographic masterpieces. He printed newspapers and Poor Richard's Almanacs for nigh onto twenty years. The content of the Almanac was a literature fitted to oak and hickory openings of log-houses, charcoal kilns, log-piles, stump fences, and doing battle with rugged nature.

By reason of his publications he has been called one of the greatest moral law-givers of the ages.

Herb Harnish at the Pumphandle Press : 1977



"We're looking forward to seeing your printed gems in the monthly bundle. So, think UP, set UP, ink UP, and print UP! It takes all "TYPES" to. . ."

Participate! PARTICIPATE! P
articipate! *Participate!* PART
ICIPATE! Participate! PARTICIPA
TE! PARTICIPATE! **PAR**
TICIPATE
Participate! Participate! PAR
TICIPATE! *Participate!* P
articipate! PARTICIPATE!
PARTICIPATE!

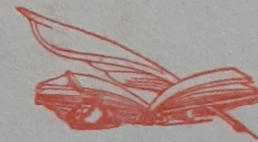


"Franklin's boy, Ben,
would like for thee to
contribute thy dabs of
ink to the bundle."

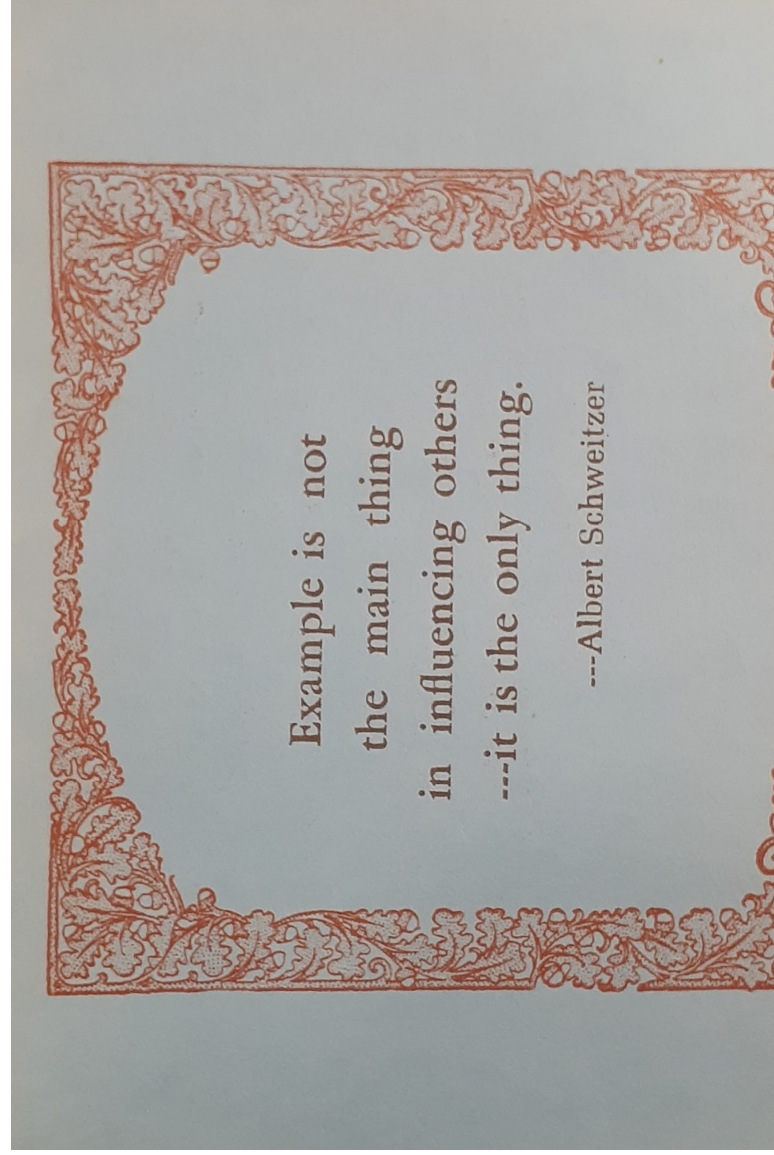
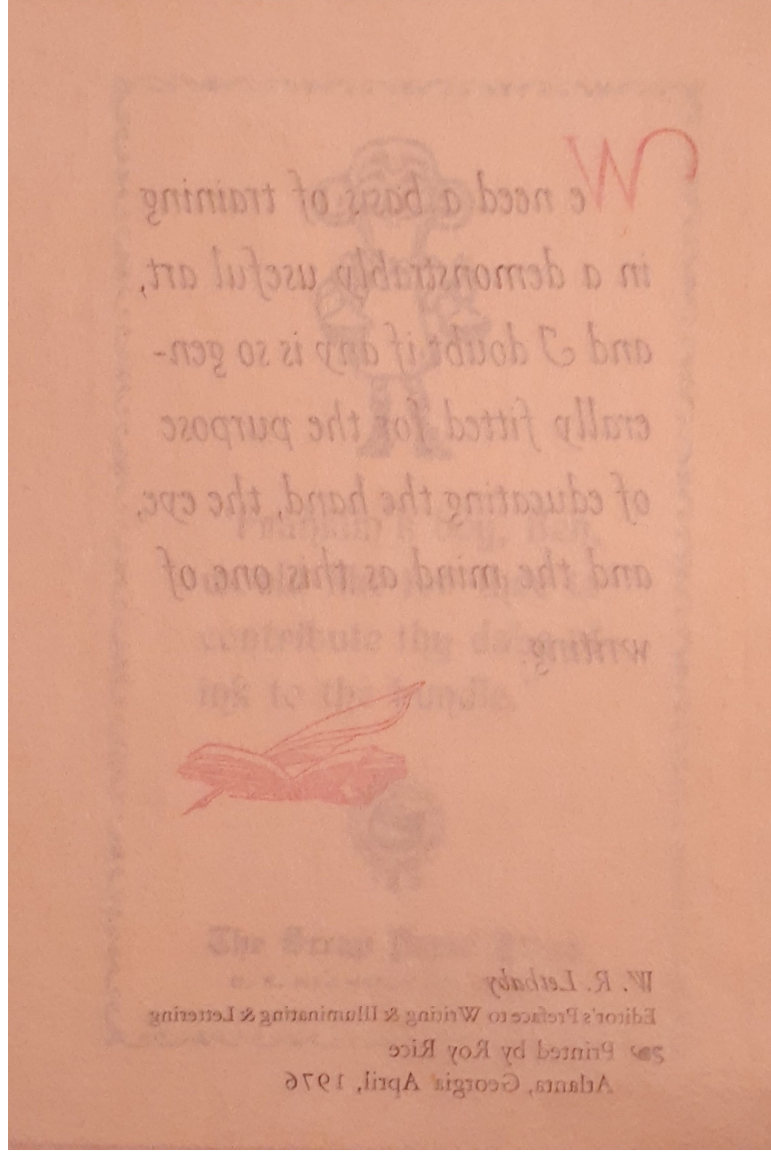


The Scrap Paper Press
D. E. NICHOLSON, PROP.

*We need a basis of training
in a demonstrably useful art,
and I doubt if any is so gen-
erally fitted for the purpose
of educating the hand, the eye,
and the mind as this one of
writing.*



W. R. Lethaby
Editor's Preface to Writing & Illuminating & Lettering
Printed by Roy Rice
Atlanta, Georgia April, 1976



SENTENTIOUS

is what I guess I am.

*Admirably, if possible, printing up
wise and improving thoughts
---ideally no longer than a sentence or two---
satisfies several needs of mine at once;
so why not?*

*As an amateur letter-press printer
in these critical times
I take pride in my role as*

'A HARMLESS DRUDGE.'



W. D. Eddy

A.P.A. 476

EX LIBRIS

AD let us consider how great a commodity of doctrine exists in books—how easily, how secretly, how safely they expose the nakedness of human ignorance, without putting it to shame. These are the masters who instruct us without rods and ferules, without hard words and anger, without clothes or money. If you approach them, they are not asleep; if investigating, you interrogate them, they conceal nothing; if you mistake them, they never grumble; if you are ignorant, they cannot laugh at you.

Bishop Aungerville {1281-1345}



APA 480

After The Show Party

FAIRFAX CHAPTER
SWEET ADELINES, INC.



Saturday, May 14

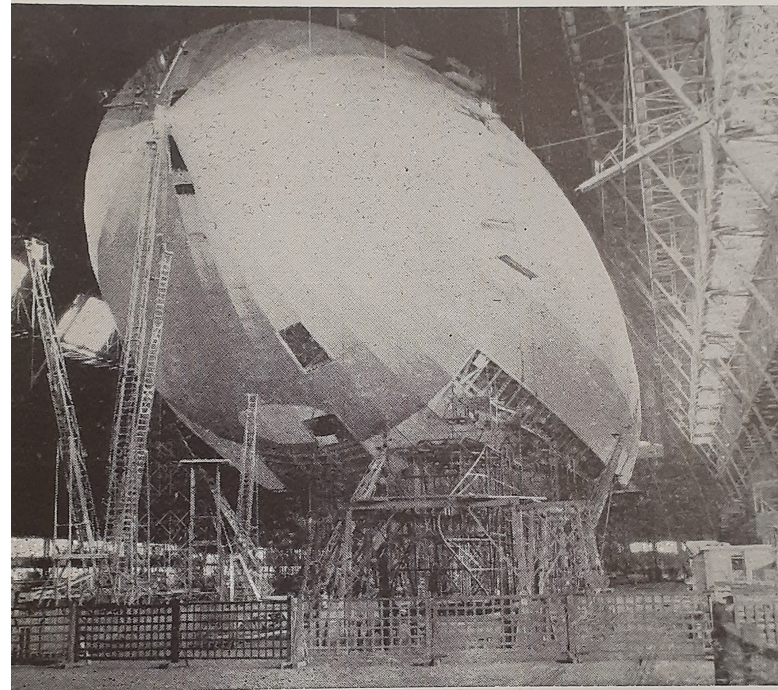
Neptune's Cove

FAIRFAX, VIRGINIA

Mosby Inn

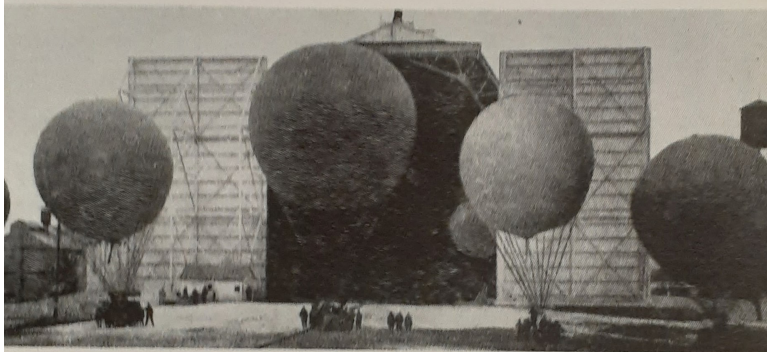
APA 480

LIGHTER - THAN - AIR



The dirigible AKRON under construction in the Goodyear Air Dock. The hangar is 1,175 feet long, 325 feet wide and 211 feet high.

LIGHTER - THAN - AIR



During World War I, all types of lighter-than-air craft were made and flown at the Goodyear hangar located on Wingfoot Lake south of Akron. In all, Goodyear and Goodrich both made more than 1500 balloons.

APA 481